

Abundant Spiritual Life

豐足

設計者 | 瑋奕國際設計工程有限公司 / 方信原
參與者 | 洪于茹
攝影者 | 隨寓工作室
空間性質 | 住宅空間
坐落位置 | 台灣
主要材料 | 橡木皮、塗料、鐵件、進口木地板、白色冷噴漆
面積 | 75.5 坪
項目年份 | 2021 年

Designers | Wei Yi International Design Associates / Shin-Yuan Fang
Participant | Teresa Hong
Photographer | Suiyu Studio
Category | Residential
Location | Taiwan
Materials | Oak wood veneer, textured Paint, metal, imported wood flooring, white spray paint
Size | 249.6m²
Project year | 2021



以《許願池》為一切設計的起點，滿盈圓潤、輕柔的氣息，又不失結構俐落性，讓住宅成為一家人緊密牽絆的堡壘，享受豐足又飽滿的日常。

「何謂『好的』住宅設計？」這是方信原設計師在執業過程中，致力探尋的根本問題。每個人的個性、喜好不同，如何創造符合業主屬性的居所，並在這個生活容器中注入「生命力」，不僅僅專注於形式表現，而是應熟練地將設計理想和實際需求巧妙融合，回歸設計初衷：替居住者打造宜居環境。

空間、結構、調性的尺度拿捏

《豐足》一案，是瑋奕設計團隊與業主的第三次合作。由於三個小孩日漸成長，需要更寬敞的空間，故購入位於新北市林口的宅邸，周遭機能便利，有著空曠的公園綠意，整體而言採光、視野條件優良。設計師提到，人類是由數十億個細胞組成的個體，擁著各自迥異的性格，而住家，也是由獨特單位，成就家的多元模樣；於是，他以「細胞」為發想，進行平面架構規劃，每個空間都如同細胞般，在互相組織之下，構成一個完整的生活場域。

基地原始狀況寬敞明亮，且樑位集中，團隊透過流暢且流動的動線，串起住宅的每個角落，考量到三個小孩皆為學齡階段，開放的公共區域是家中核心，空間的趣味性和彈性是設計的主要訴求：藉由許多不到頂的結構設計，輔以弧形線性，勾勒出室內的流動感與柔和調性。方信原進一步解釋，每個區塊被他視為各自獨立的細胞體，所有結構設定都是為了滿足生活機能的需要，調性則突顯了生活的溫度，空間樣貌必須結合人的行為、活潑性及獨特性，如何在這三個面向間達成本質上的平衡，替居者形塑和諧舒適的模式，是設計團隊的切入要點。



1. 基地既有的優良採光與設計語彙相輔相成，氣息簡約輕盈。2. 入口處弧牆好似雕塑品，挖空手法令光線得以投射至玄關。
1. The excellent natural lighting and design vocabulary complement each other, create a simple delightful atmosphere. 2. The curved wall at the entry vestibule resembles a sculpture, and the hollow openings allow light to be projected into the entrance.

Shin-Yuan Fang



瑋奕國際設計工程有限公司 / 方信原
成立於 2003 年，設計師方信原畢業於國立藝術專科學校及中原大學室內設計系研究所碩士，曾任職於大元聯合建築暨設計事務所及李肇勳室內設計顧問有限公司。常透過城市旅遊的方式，進行城市人文的觀察及研究。事務所致力於將低度設計運用於各項規劃，並探討人們在低度的空間裡，各層面所產生的影響。
公司作品多次登上國內外知名媒體，如德國《PLACES Of Spirit》、義大利《ELLE DECOR》、義大利《Marie Claire Italy》、紐西蘭《Home Living》、俄羅斯《Interior the best》等等刊物，並獲得如台灣 TID Award、香港 APIDA 獎、中國 IAI 獎、英國 WAF INSIDE Awards、德國 iF Award、德國 Red Dot Design Award、德國 German Design Award、義大利 A' Design 等國際大獎。
於設計上持續以現代主義、宋代美學及侘寂文化為架構而成的低度設計為主軸，將文化、藝術、環保等相關元素，整合運用於生活及空間的設計中。

Wei Yi International Design Associates / Shin-Yuan Fang received his undergraduate degree from NTUA and a master degree at CYCU. He worked for several prestigious design firms and then found his own design firm in 2003. He has travelled extensively and loves to transform his travel experience into his design works. Wei Yi's interior design works appears consistently in famous international media such as 《PLACES Of Spirit》, 《ELLE DECOR》, 《Marie Claire Italy》, 《Home Living》 and 《Interior the best》. Many of his works have won design awards such as the TID Award in Taiwan, APIDA Award in Hong Kong, IAI Award in China, WAF INSIDE Awards in England, iF in Germany, Reddot and German Design Award, etc. Shin-Yuan Fang prefers a modern style infused with Chinese and Japanese aesthetic philosophy; he loves to use eco material in artistic arrangements.

令孩子驚嘆的空間

有鑑於此，方信原以業主所收藏的裝置品項為發想，該藝術品為台灣新一代創作家呂英菘（小巴）製作的《許願池》系列作品，他的創作中擷取大量非洲圖騰，直線語彙幾不可見，設計師便以裝置藝術中的元素進行延伸，入口玄關處的弧形屏風，除了扮演場域界定及引導的角色外，亦猶如木型片狀雕塑，強化了空間的立體層次；此外，這片屏風更鏈結了後方的中島檯面及弧形量體，無形牽引出一條軸線，讓所有結構隱約產生呼應和連貫，強化空間的韻律。此外，在材料選用上，弧形屏風及量體皆採用來自愛沙尼亞的泥土，牆面則大面積塗鋪白色塗料，藉由其本身的凹凸紋理，展現自然質樸的韻味。

軸線上的中島，高度相較一般為低，主要提供孩子們的日常使用，島檯上的金屬嵌條和切割縫在在表現出設計團隊對於形體細節的重視和詮釋，而飲水機能的安排更捨棄傳統水槽，經由精細的計算，克服如斜度、孔洞大小、水流管線等技術面問題，創造出彷彿漂浮於檯面的飲水系統，提供一家人嶄新的生活體驗；中島是軸線的中繼點，銜接起後頭的收納空間與可作為藝術展示、書房、客房使用的多功能室。

家的溫度，由居住者共築

方信原說道，透過溝縫、溝槽的手法，多功能室好似一座「方形盒體」，讓這個空間端點更顯清晰，而色調上則轉譯了台灣傳統老建築的磚紅色，以寓意的方式帶入意涵，藉此跟過往記憶有了情感連結；置放於中央的《許願池》則傳遞著，不論有多少夢想和願望，人的庇護所始終是家，家是一切的根本、是人的起源和終點；這座立體裝置蘊含了對孩子的關愛與期許，搭配上適切光線，更形成業主口中的「迷幻空間」，這個迷幻，代表著設計者的巧思，成功給予居住者不曾有過的驚艷感官體驗。

「準則下的趣味，仍有一種近似永恆的秩序」，方信原如是說。住宅中的形式、材質、情感等面向，宛若複雜的網絡，需藉由彼此的相互交織，共創出平凡卻令人眷戀無比的堡壘：家。採訪 | 陳映蓁



3. 屏風、中島與後方收納弧形量體，替空間拉出一條無形軸線，成為平面中最重要的架構。4. 奠基於基地的充足樓高，弧形收納空間以不到頂的樣貌呈現，保留穿透性。5. 家具軟件經典具質感，注入畫龍點睛之效果。6. 詳盡計算斜度、孔洞、出水流量等細節，造就這個獨特的飲水系統。
3. The screen, the island and the curved-shaped storage cabinet line an invisible axis to become the most important structure in the plane. 4. With a generous floor to ceiling height the curved storage cabinet is intentionally capped as a partial height volume to maintain the spatial penetration quality. 5. Furniture and interior finishes selection focused on timeless quality and texture. 6. The designers carefully calculated details such as the drain slope, opening size, and effluent flow rate to create this unique drinking fountain system



"What is a 'good' residential design?" that is the fundamental question designer Fang committed to explore throughout his practice. Every user's personality and preferences are different, therefore the question is how to create a dwelling that meets the attributes of the inhabitants and injects "vitality" into the shared living container. A good design is more than visual expression. It should focus on the integration of design ideals and practical needs while returning to the original intention of the design: to create a suitable environment for the occupants.

"Abundant" is the third project of Wei Yi design team with the owner. As the three children growing larger more living space was in need so they decided to purchase a new unit in Linkou district, New Taipei City. The new location is surrounded by convenient functions, abundant outdoor space, with excellent natural lighting and view out to park greenery. The designer mentioned that human beings are individuals composed of billions of cells, each person with their own distinct personality similarly, a home is also a unique unit collecting the diversity of the family; therefore, Fang took the "cell" notion, throughout the floor layout planning, and each space is like a cell under a mutual organization forming a complete living field.

The existing building is spacious with abundant natural light and the team linked every corner of the home through a smooth and fluid circulation. Considering the three children are at the school-age stage the designer made the open shared living space the core of the home. Fun and flexibility of the space are the main appeals of the design through partial height framing complemented by curved lines which outline the sense of flow and soft tone of the interior. Fang further explained that each



7. 整體材料選擇單純，可隱約藉由動線上的結構之間窺望內部。8. 平面圖。
 7. The overall finish material selection is simple as is the low level of visual transparency between spaces. 8. Floor Plan.

space is considered an independent cell as all organizational settings are to designed to meet daily life function needs. The spatial appearance reflects the occupant behavior and uniqueness. Therefore how to achieve an essential balance between these aspects while shaping a harmonious and comfortable module for the occupants, was the key focus of the design team. Inspired by the owner's art collection, the "Wishing Fountain" is a series of installation artwork by Taiwanese new generation artist Lu, Ying-Chang who's work incorporates a large number of African totems so a straight line vocabulary is almost invisible. Designer Fang extends the elements from the artwork into space, like the curved screen at the entry vestibule which not only defines the space but the wooden shaped flake shaped sculpture also fortifies the three-dimensional spatial quality. In addition, the entry screen, the free standing island counter and the curved volume, form a guiding axis linking various elements to strengthen the rhythm of space. In the choice of materials, the curved storage volume and screen wall are made of clay from Estonia, and a large area of the wall surface is coated with plain white paint that allows the embedded texture to display the natural rustic charm.

The island counter was intentionally constructed to be user friendly at a lower elevation that provides easy access for the children's daily use. The interpretation of material joints and metal inlays conveys the design team's care and attention to details. Instead of utilizing a conventional sink, the arrangement of the water dispenser is based on refined calculations so

as to overcome technical problems such as water flow, the drain slope, opening size and piping connections thereby creating a floating drinking fountain at the island which provides an enjoyable experience for the family. The free standing island counter is the relay point of the axis. It connects the general storage space behind and is a transition point to the multi-purpose room that can be used as for art exhibition, as a study, or guest room.

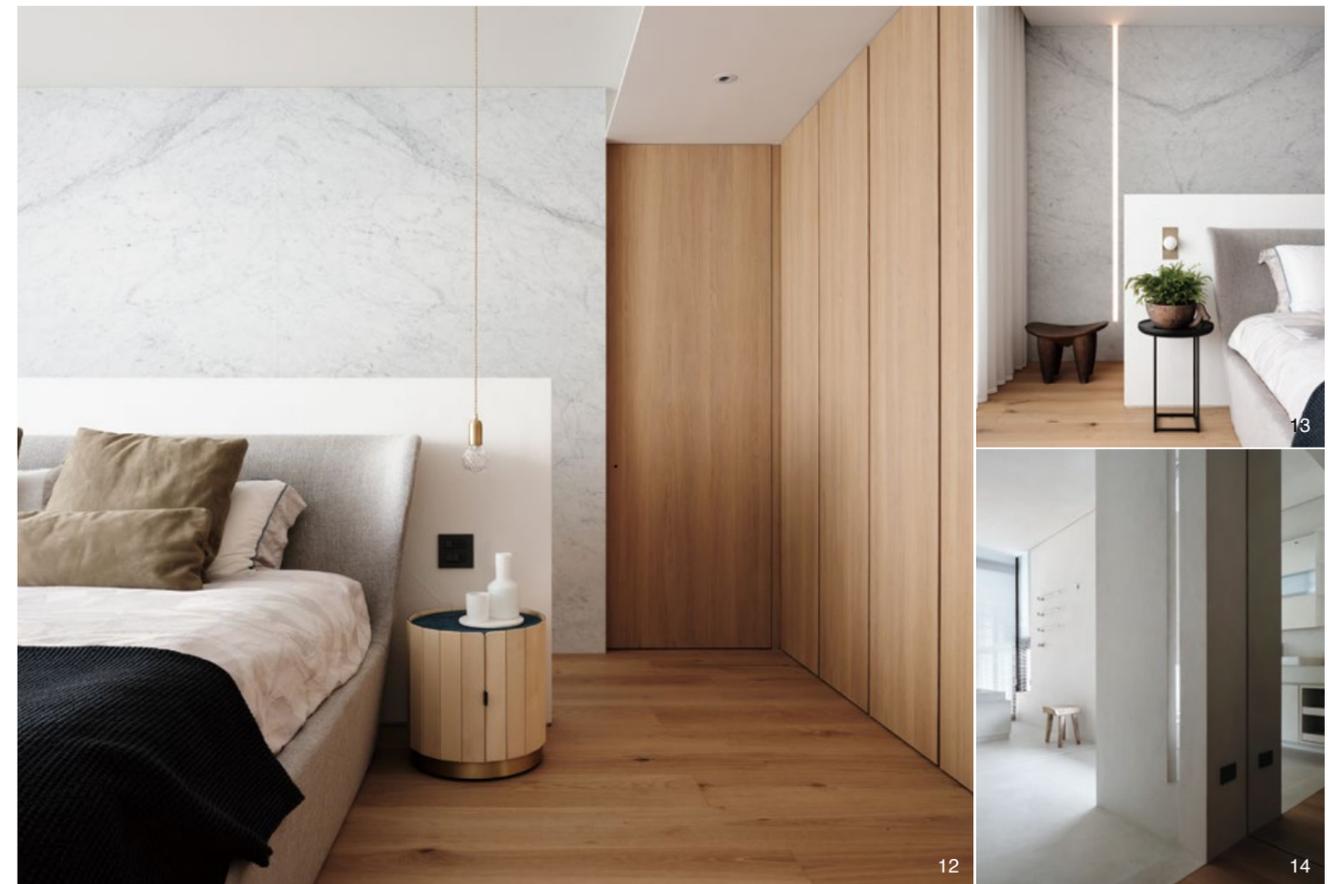
Fang Shin-Yuan explained that different detailing technique such as reveals and grooves frame out the multi-purpose room so it appears like a "square box", which distinctly marks the end of space. Applying the traditional Taiwanese building's red clay brick color tone brings an allegorical way of making an emotional connection with past memories; "Wishing Fountain" is located in the heart of the space, signifying the concept of home is the root of everything and that no





9. 軸線終點的空間，利用脫開手法，產生方形盒體的錯覺，淡紅色隱喻著台灣舊時房屋的紅磚元素。10. 書架的溝縫設計營造了秩序感；結構部分將老木頭採榫接方式構建而成。綠色塗料小椅凳則與空間有股對比的美感。11. 「迷幻」的多功能室。業主收藏的《許願池》裝置作品，作為貫穿全案的設計靈魂。12. 主臥。材料間的承接流暢不生硬。13. 壁面上的燈帶作為視覺巧思，畫面優雅大器。14. 主臥衛浴大面積塗鋪塗料，並新增隔牆，替場域創造區隔感和層次脈絡。

9. The space at the end of the axis using the disengagement technique produces the illusion of a square box, and the red clay brick color is a metaphor for a traditional Taiwanese brick house. 10. The reveal details on the bookshelves creates an underlying sense of order; The green color painted stool creates visual contrasts within the space. 11. The "Illusive room" where is displayed the "Wishing Fountain" installation artwork. 12. View of the Master Bedroom. 13. The wall fixture is used as a piece of visual ingenuity. 14. The master bedroom. New partition was added to create a sense of separation and layering of the space.



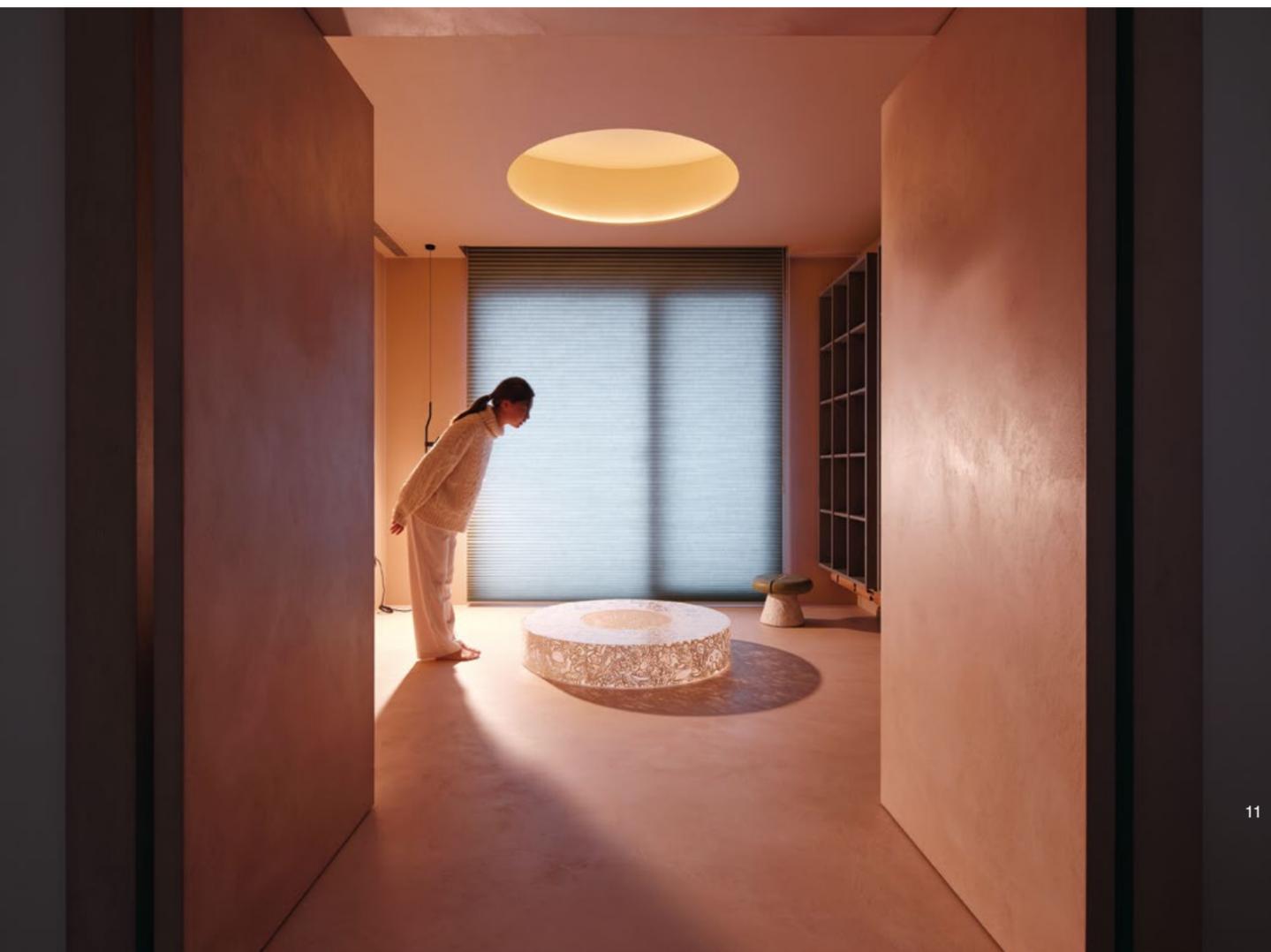
matter how many dreams and wishes, a family's shelter is always home, home is both the origin and end of mankind. This three-dimensional box encompasses the parents' care and expectations of the children and under the right lighting condition the room is transformed into a so called "illusive space" by the owner. This fascinating illusion represents the designer's ingenuity and effectively gives the occupants a stunning sensory experience that they never had before "The fun under the daily mordant is still underlays a nearly eternal order" Fang commented. The forms, materials, emotion and other aspects of the house are like a complex network, which is intertwined and interconnected with each other to create an ordinary but incomparable fortress: home.

建材分析 Material Analysis

- 1. 以塗料與泥土為主要材料。方信原表示，盡量使材質單純，讓空間形塑出延續性。
 - 2. 大量運用「脫溝縫」的手法，需注意各材質間的銜接，以避免形成突兀斷點。
 - 3. 具量體感的結構（屏風、收納空間）以雕塑思維構建，不到頂的設計讓光線空氣得以貫穿室內。
 - 4. 家具、軟件上多選用經典、具質感的品項，例如客廳的 baxter 沙發、牆上的 B&O 喇叭等。
1. Textured Paint and clay are featured finish materials. Designer Fang purposely kept the material types as simple as possible so as to focus on making spatial continuity. 2. Apply a large number of reveal detailing required attention to the connections between the materials so as to avoid abrupt breakpoints. 3. The design team constructed the interior spatial volume (screen and storage space) with a sense of making sculptural free standing objects that allows light and air to travel through the space. 4. The furniture and interior finishes selection focused on the texture and timeless qualities, such as the classic baxter sofa in the living room and the B&O speakers in the wall.

溝通重點 Communication Note

- 1. 考量到居住人口的年齡、需求，空間的開放、趣味與彈性，是設計概念中的重點。
 - 2. 設計師將每個場域視為獨立的細胞，如何將其組織成協調的畫面，考驗著團隊的整合力。
 - 3. 由業主收藏的藝術品《許願池》為出發點，室內多以圓潤的弧形輪廓為主，令居家情境更為柔軟。
 - 4. 在玄關屏風到空間終點之間創造一條無形軸線，藉此布局流動平面。
1. Taking into account the age and the daily needs of the residents yielded the openness, fun and flexibility of the space as the focus of the design concept. 2. Designers treated each field as an independent cell, and how to organize them into a coordinated synchronized picture was the main task for the design team. 3. The owner's collection of artwork "Wishing Fountain" was the starting point, and the interior is dominated by rounded curved outlines which make the home's atmosphere calm and soft. 4. An invisible axis between the entryway and the end of the space serves as the organizer for the open plan.



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